

DL 8457



LATIN from

MANHATTAN

ETHEL

SMITH

organ solos with instrumental accompaniment

TICO TICO

APRIL IN PORTUGAL

THE BREEZE AND I

BRAZIL

379

LATIN

from

MANHATTAN

SELECTIONS INCLUDE:

Side One

1. TICO TICO ✓ Zequinha Abreu
2. (1) LERO LERO B. Lacerda-E. Frazao
(2) BEM TE VI ATREVIDO Lina Pesce
3. TOCA TU SAMBA ✓ Raul Soler
4. DINORAH ✓ B. Lacerda-D. DeOliveira
5. APRIL IN PORTUGAL Raul Ferrao
6. BRAZIL Ary Barroso
(Aquarela Do Brasil)

Side Two

1. (1) ALLA EN EL RANCHO GRANDE Ramos-Del Moral-Costello-Uranga
(2) LAS ALTENITAS J. Espinosa-A. Tuvim-F. Luban
2. THE BREEZE AND I Ernesto Lecuona-Al Stillman
Adapted by Toots Camarata
From "Andalucia"
3. THE PARROT (On The Fortune Teller's Hat) (Os Pintinhos No Terreiro) Z. Abreu
4. (1) PARAN PAN PIN Luciano Pozo
(2) CACHITA Hernandez-Sancristobal
5. HERNANDO'S HIDEAWAY R. Adler-J. Ross
From Broadway Production
"The Pajama Game"
6. COSE, COSE, COSE A. Castro-J. Davis

ETHEL SMITH

Organ Solos With Instrumental Accompaniment

Although the title is generally descriptive, it is not exact. Latin the music certainly is, but Ethel Smith is too cosmopolitan to be held within the limits of any city, even the multiple metropolis of Manhattan.

This radiant personality, who is sometimes known as "The First Lady of the Organ" and sometimes, even more regally, as the "Queen of the Organ," is internationally famous for extraordinary accomplishments. Conceded by everyone to be the most versatile performer on her instrument, there is no form of music, no kind, color, or rhythm, which she cannot evoke from any type of organ. Some say that she is most alluring when she gives out with her own ingenious versions of today's popular tunes. Others maintain that she is at her best when interpreting classical melodies of the past.

Audiences have clamored for her all over the world. Her recent successes include a holdover engagement of six weeks in Montreal and Quebec, and eight weeks in Buenos Aires, where she was hailed as "La Organista Mas Famoso del Mundo"—"the most famous organist in the world." It is not only Ethel Smith's extraordinary technique but her exuberant personality that wins rave reviews wherever she appears.

Louis Sobol informed his readers in the *New York Journal-American*: "First Nighters wouldn't let her off. Certainly, this is one of our most versatile entertainers. She delivered organ solos—and then in a hilarious patter, explained how the organ operates. She sang, she played the guitar, she demonstrated how various noisemakers are employed, and put new life into everything." In *Variety*, the Bible of the entertainment world, Abel Green added: "Decca diskier, Ethel Smith, is a comedienne as well as a virtuoso of the organ . . . In somewhat the same vein as Victor Borge's tongue-in-cheek humor,

Miss Smith makes with the quips and the linguistic ad libs . . . A novelty on any rostrum, podium, and salon floor." When she appeared as guest performer with The Milwaukee Pops Orchestra, the *Milwaukee Journal's* Harry S. Pease wrote: "She kicked more rhythms out of an electric organ with her dainty left foot than other musicians extract with all ten fingers."

All of this makes Ethel Smith sound like a one-woman show—which is exactly what she is. She speaks six languages and plays fourteen instruments—including any percussion instrument from any country, such as the exotic chocallo, pandeiro, tambora, cueca, reco-reco, etc. However, the three instruments which are her major concern are the guitar, the piano, and the organ, on all of which she is not merely a performer but a creative artist. Nor does this complete the catalog of her talents. She is a singer who can extract the last twist of humor and sentiment from a popular song, and can with equal ease render a classical aria—and burlesque it. She is a dancer who is both serious and sinuously comic. She has an uncanny ear for dialect, and is an actress who has played important roles in summer stock in order to train herself for new interpretations. Never complacent, never satisfied with herself, Ethel Smith is always enlarging her scope and enhancing the quality of whatever she does.

The present recordings include the numbers which Ethel Smith has popularized in North as well as South America. Many of them, like "The Breeze And I," "Brazil," "April In Portugal," and "Tico Tico," have become popular classics; others, perhaps less well-known, are no less typically "south-of-the-border" melodies. All of them are rendered with the combination of authority and sprightliness which is characteristic of the performer—the captivating, compelling and complete Ethel Smith.

DL 8457
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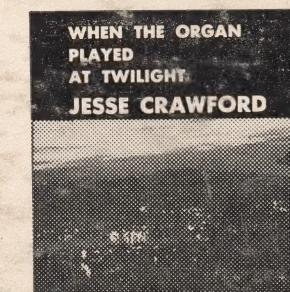
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FROM MANHATTAN

ETHEL SMITH

Organ Solos

With Instrumental Accompaniment

DL 8457
MG 5322

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2. (1) LERO LERO (2) BEM TE VI ATREVIDO
(1) B. Lacerda-E. Frazao (2) Lina Pesce
3. TOCA TU SAMBA (Raul Soler)
4. DINORAH (B. Lacerda-D. DeOliveira)
5. APRIL IN PORTUGAL
(Raul Ferao)
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(Aquarela Do Brasil)
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LONG PLAY 33 $\frac{1}{3}$ RPM

MG 5322 T2

DECCA

LATIN
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ETHEL SMITH

Organ Solos

With Instrumental Accompaniment

DL 8457

Side 2

MG 5323

M 05323T2

1. (1) ALLA EN EL RANCHO GRANDE (2) LAS ALTENITAS
(1) Ramos-Del Moral-Costello-Urango (2) J. Espinosa-A. Tuvim-F. Luban
2. THE BREEZE AND I - Adapted By Toots Camarata
From "Andalucia" (Ernesto Lecuona-Al Stillman)
3. THE PARROT (On The Fortune Teller's Hat)
(Os Pinfinhos No Terreiro) (Z. Abreu)
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